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THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth but the Spirit giveth Life"

VOLUME L. No. 1
JANUARY, 1954

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HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER
PATRON AND PRESIDENT

THE R·C·M MAGAZINE

VOLUME L

No. 1

EDITORIAL

AITKEN CRAWSHAW	1904—1909
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SUCH have been the distinguished Editors of this Magazine since Aubrey Aitken Crawshaw, a student whom Sir Hubert Parry used to call "our College poet," first conceived it and founded it in the Christmas term of 1904.

Our task in following such notable and erudite holders of this office has proved immediately a most melancholy one. As if our losses were not already tragic enough, we have now to add to them, with the deepest regret, the death of Miss Marion Scott, much of whose life, since she first came here as a student in September, 1896, had been devoted, in one way or another, to the service of the Royal College. Her death, on the eve of Christmas, has occurred as we go to press; but everyone may rest assured that, in our next number, her life and her work will receive their just tribute. For the present let these fitting words of farewell suffice—they were written in his first Editorial by the late Sir Percy Buck, when taking over the Magazine from her in 1944:—

"Miss Scott's eight years as Editor is not only a record in our annals, but they include all the disheartening difficulties of five war years, surmounted by unyielding energy and courage. No one, therefore, can cavil if, now that the sun is creeping over the horizon, she feels the moment has come for her to sing her *Nunc Dimittis*. She has given unstintingly of her untiring vigour and notable scholarship, and the measure of our regret is the index of our gratitude."

To offer Miss Joan Chissell the most grateful thanks of us all for bearing the burdens of editorship over the last seven years is to turn to a happier duty. In particular, none can better appreciate the devotion and the work entailed in producing the last twenty-one numbers than we, who are in the throes of bringing forth our first. It is of particular interest, in the present circumstances, to recall that Marion Scott and Joan Chissell, between them, bore these responsibilities for no less than fifteen years.

This magazine, as time passed, established itself as a real bond between present Collegians and past; indeed the R.C.M. Union owes its origin to a resolution passed at a Magazine Committee meeting on March 10, 1905, which resulted in the formation, early in 1906, of the Union itself. Thus will the Magazine be first to celebrate its Jubilee and we look forward to making this year's Christmas term number one which our founder would consider worthy of the occasion. Indeed, we trust he will himself be able to contribute to it.

Mention must be made, unfortunately, of the Union's finances. Since our amalgamation with the Students' Association, expenditure has exceeded income by some sixty pounds each year. This steady encroachment upon our slender reserves is naturally perturbing. There are many who were at College, indeed some of its most distinguished sons and daughters, who might well wish to help in counteracting this loss, either by becoming members of the Union or by resuming a membership allowed perhaps to lapse, if only their attention could be drawn to this fact. Present members may care to help by dropping a friendly hint to those they encounter ; in this way no doubt many, whom we would be honoured to welcome as fellow members, might well be led into taking appropriate action.

Finally, a personal matter. In Fleet Street a change of editorship causes almost as much apprehension as a change of proprietorship. But there is no need for alarm here—if only because this Magazine is happy in having no *policy*. But, if it has no policy, it certainly has a *raison d'être* ; and it is certainly a great honour to be entrusted with the task of seeing this fulfilled. The ready assistance of past Editors is gratefully acknowledged, and borne out by their contributions to this number. It is sincerely hoped that Collegians, past or present, who feel the real urge to write, and with something vital to say, will accept the invitation, always open, to express themselves within these pages.

DIRECTOR'S ADDRESS

JANUARY, 1954

TIME was when all the people who earned a living at music were grouped together and called musicians. There is little doubt that these folk lived up to their calling, and really were all sound musicians, well equipped, efficient and sensitive. However, for some considerable time now it has been customary to give specialist labels to musicians, which in my opinion is unfortunate and often misleading. It is unfortunate for the individual on whom the specialist label is thrust, because it is apt to narrow his opportunities and lead to a certain amount of frustration. It is misleading because it gives the impression and presupposes that the individual cannot do anything else except the particular branch which is defined by the label. Surely that is a nonsensical notion, for most musicians are called upon to play many parts.

These thoughts often come into my mind when I approach the block of flats in which I live. Outside the block is displayed a notice which reads : Street musicians and singers are prohibited. A fine distinction, is it not ? At least I think you will agree the sentence conveys to us musicians a certain distinction, although I do not suppose for one moment that the people responsible for the notice were aware of the subtle implication.

A similar distinction in music is often made between a performer and a teacher. For some reason or other it appears that a performer is more highly placed than a teacher. Perhaps the notion has become current because of the saying which suggests that if a person cannot perform then he must fall back on teaching. A performer has an advantage because he can reach the public and make a reputation quicker than a teacher. But it is a pity there is a distinction and a comparison made between a performer and a teacher, for surely both are equally honourable and many musicians consciously combine the two rôles.

Every musician, whether he realizes it or not, is in point of fact a teacher. Some teach by example, some by precept, and others, the more fortunate to whom I have already referred, teach by both methods. We all know and value the work of performers who give us a greater and deeper insight into the music they perform, without a single word of explanation. Incidentally at this point it is worth noting that there are still people in the world who prefer to hear performances of musical works without comments, anecdotes, short lectures from the composers, performers or announcers, or even annotated notes to distract attention. This observation is not made to minimize the value of the spoken or written word, but rather to suggest the limitations of language when used to explain music and art except in a general way.

Now-a-days many musicians teach by example in concert halls, theatres, opera houses, churches, on the radio and television, but it is probably true to say that more actually teach classes and private pupils, in schools, colleges, universities and other similar institutions. This vast army of teachers, which will eventually include many of you, needs a word of encouragement and praise. The work is not spectacular but it is absolutely necessary, well worth while and sometimes rewarding.

It is said a good teacher is born not made. Like many another saying this is only partially true. A few are endowed with a natural flair and a gift for teaching, but most musicians have some gift and that gift can be trained and developed to a high degree. It is all a matter of taking thought. Some preparation for teaching is worth the effort whilst you are still at College. Some time in the life of each one of you it will be necessary to teach either directly or indirectly. My own opinion is that every music student is likely to become a better musician for having had to spend part of his life actually teaching music. Consequently I urge you to think on these words and make some preparation for teaching.

The distinctions and comparisons which unfortunately have been made between performers and teachers, have also been noted when considering the A.R.C.M. diploma. As you know the syllabus allows candidates in some sections to take the examination either as a performer or teacher, and each successful candidate is awarded the Associate diploma of the Royal College of Music. However it must be remembered there is only *one* diploma. The teaching A.R.C.M. diploma has one advantage, because it is recognized under the Ministry of Education Burnham scales of pay. Consequently if any student wishes to take the diploma I would suggest the wisest plan is to take both performing and teaching but should a choice be necessary then choose the teaching diploma.

Now I have one or two other items to mention. I am glad to notice that the attendances at College Concerts have improved during the last term. I hope there will be no slackening of effort, and indeed still more will attend in future. A few more students have attended the orchestral rehearsals, but I feel sure many more could arrange to be present.

Next the cloak room should be mentioned. As I pass the cloak room downstairs I notice rather too many students congregating there. This makes things difficult for the attendant. I should like to ask you to leave the cloak room as soon as you have deposited your coat or your belongings there. The College cannot be held responsible for property belonging to students which is left in the building, and so it is to be hoped that every one will try to make the cloak room facilities work as smoothly as possible.

He returned in 1925 : and has been from that year increasingly a creative power in the land and a name to be reckoned with on the Continent and in the Americas. Long before assuming a new relationship with the R.C.M.—as a member of Council—he had schooled his countrymen to a graver and deeper attention in place of the astonished notice of the days of “Rout.”

In offering Sir Arthur their warm congratulations Collegians will not fail to see him as they rightly should, in true perspective, as a composer of international stature, and (in our national musical pattern) an inevitable claimant to the honourable, unique office which in the past thirty years has been held by composers of high distinction.

As to that office there is in countless minds an active curiosity as to its nature, scope and responsibilities. In the past each occupant has found his own way of defining these ; each has left more or less unanswered questions agitating the popular mind.

To those of us who best know Sir Arthur it is unthinkable that he will be any less dynamic in the Court of St. James's than in his study, nor any more predictable. And we recall his far-reaching creative journey, from “Madam Noy” to “Miracle in the Gorbals,” from “Rout” to “Checkmate,” from the wordless “Rhapsody” of the 1923 Salzburg Festival to the high-powered text of “Morning Heroes,” from the programmatic “Colour Symphony” of the 1922 Gloucester Festival to the later, more absolute, “Music for Strings.”

In other ways, too, his journey has been commandingly wide, and varied to a pitch only a remarkable versatility and vitality could have sustained. For it took him not only to a Chair of Music in an American University but confronted him with near-lethal directional responsibilities at Broadcasting House in supremely difficult years.

It is not to be assumed that his recent translation will interrupt the pace or limit the scope of the journey. But it may well affect the shape of things to come.

PRIZE DAY

By FRANK HOWES

“SPECIAL Concert” is really a code word for Operation Regina, i.e., the annual visit of our Royal President. Tradition, originating in the foundation of the College through the direct encouragement of the Prince of Wales, prescribes that the office of President is most fittingly held by the Heir to the Throne. But circumstances are stronger than tradition—thus the Duke of Kent held the office before Princess Elizabeth—and now since Princess Elizabeth became Queen Elizabeth we have enjoyed the privilege, charming in its aptitude, of the Queen Mother, who often attended these functions with her daughter, becoming our President.

Thursday, November 5, was the day of her visit, when the only fireworks were orchestral. The prizes and medals were presented by the President, while the Director for the first time in his new office acted as master of ceremonies and Colonel J. J. Astor, Chairman of the Council, as host.

The programme of music provided by the First Orchestra under Mr. Richard Austin was rather shorter than usual and different in character from those of the last few years. It was more like the Jubilee

Beginning this term we are proposing to add an orchestra for the opera as an experiment. It will meet on Monday afternoons in the concert hall for the first half of the term and then in the opera theatre for the second half. Consequently the meeting place of the Monday Choral Class will be changed to the Donaldson Museum for the first half of the term and after that in the concert hall.

We all mourn the death of Frederick Thurston. He was a clarinettist of international repute, and we knew him as a fine artist, a wonderful teacher and a good friend. Only a day or two before he died I had a letter from him saying how sorry he was not to be able to attend the chamber concert to hear the Mozart Wind Serenade, for which he had coached the players. We shall miss him very much, and shall not easily forget his cheerful happy smile.

We also mourn the death of Miss Marion Scott. She gave long and distinguished service to music and was a recognized authority on the works of Haydn. She was one of the founders of the R.C.M. Union, and ever had the well being of College at heart. The last time I spoke to her on the telephone not long before she died, she told me how happy she was to know that a recommendation was being sent by the Council to the President for her election to a Fellowship of the College. The President gave approval for her election earlier the same week in which her death was announced.

May they both rest in peace.

I am sorry to say that Mr. George Stratton is still in hospital. We send him best wishes for a speedy recovery, and congratulate him on his recent honour of the O.B.E. We also congratulate Miss Gwendolen Mason and Mr. Frank Howes, whose names appear in the New Year's Honours list. Miss Mary Haslett is better but not yet over the time of convalescence. We congratulate Mr. Richard Latham on his splendid recovery after a serious eye operation.

Finally I hope you all have had a very happy Christmas, and I give you my very best wishes for the New Year.

MASTER OF THE QUEEN'S MUSIC

By HERBERT HOWELLS

SIR ARTHUR BLISS'S appointment as Master of the Queen's Music has given immense satisfaction to all members of the Royal College of Music. To say that, but no more, would be a mere proud, parochial narrowing of truth. For truth is that approval is nation-wide, interest even wider.

Very properly members of the R.C.M. feel a special pleasure. Sir Arthur was once a student in the College—a brief sojourn of strife with Stanford, followed so soon by even grimmer fighting in the first World War. It was for the young composer a time of stark tension, distinguished service, horror and private tragedy; and there was mention in despatches.

With Peace he developed another warfare—private, bloodless, exhilarating—directed against conservative notions of sobriety in a young composer's output. In a series of uncomfortably novel works there were a happy valiancy and rapid fame.

He went early far afield: to California and University work there, for nearly four years.

Concert of 1933, though on a smaller scale, in that the music was all by College composers. It began with a Procession and ended with a March, which no doubt differ in form—for Marches have Trios, do they not? At any rate this one, Gordon Jacob's Festal March, did, a Trio moreover based on a tune of proletarian flavour, which after all is well-founded in the tradition of the Minuet and Trio. But whereas Haydn wrote drones in his Trios, Jacob wrote syncopation in his, to contrast with the more dignified March. Dr. Howells does not say who is processing where in his Procession, but they, whoever they are, are more fanciful than real and their destination, whatever it is, is not to be found on the map. So we stepped off into the air at the beginning of the concert and at the end came back to find out feet tramping with a swing on *terra firma*.

Between them came the concerto—must have a concerto to show that our students can play them—but instead of a bit of this, an excerpt of that and a singer in the other thing, we were given a concerto for two soloists, Hugo Anson's Concerto for two Pianos and Strings, which was played on a similar occasion some ten years ago. This time the soloists who let off the fireworks were Miss Sally Anne Mays and Miss Hilary Leech. The main orchestral piece was a selection, not a very good selection actually, from Vaughan Williams's *Job*—Satan had too large a share. Satan has a way of making himself into the hero of any drama in which he appears, but Job himself is the hero of this ballet, and why did not Elihu appear?—for he, we are told, was very young, and so were the violinists in the orchestra. The one matter for mild regret in an event which brightens the autumn term for us is that it occurs before the orchestra has had time to shake down. But Mr. Austin gets it into shape and leads it into action with *panache*—the *panache* of the percussion was indeed brave enough for a Royal Occasion.

THEN . . . AND NOW

By MARGERY BULLOCK

DURING this last year many people have said to me how strange it must seem for me, an ex-student of the College, to come back as the wife of the Director. Although such an idea would have appeared the wildest fantasy thirty-five years ago, the actual experience has not seemed strange at all, but rather as if, after a long and interesting journey, I have come home. I think there are several reasons for this. In the first place, except for the first eight years of our married life at Exeter, I have had some connecting link with College ever since I left in 1919. When we were at Westminster Abbey, I was the wife of one of the College teaching staff and later the parent of a student. After both of these links were broken there was the still stronger one of growing friendships with many of the present Professors, whom we saw frequently on their professional visits to Scotland, and many of whom were students of the College themselves when I was there.

My first vivid memory of the College is standing on the steps of the Albert Hall with my father on a warm sunny day in 1914, and listening to the curious and unmistakable sounds which came across to us through the open windows. He had brought me up to London from school for the entrance examination, and it was a very raw and awe-struck schoolgirl who stood and waited for the appointed hour. However, from the result of the examination, I assume it must have been comparatively easy to get

into College in those days ; quite certainly there was not the same competition for places as there is now.

The next term I started work with Franklin Taylor. He was a very old man at that time, impersonal and remote, and one felt that even after two years he would not know one's name without a reference to his register. But he had a keen dry sense of humour, and in his way he must have been a very good teacher, although, even then, his methods of almost complete concentration on finger technique were considered old-fashioned and out of date. After he retired in 1916 I was transferred to Marmaduke Barton where I came under the influence of a personality diametrically opposed to Franklin Taylor. His dynamic force and his enthusiasm infected all his pupils, and we lived on the edge of a volcano, one week sky-high with hope and the next in the lowest depths of despair. I do not know whether this was a good thing but it was certainly exciting, and I worked as I had never worked before—or since.

Looking back on those days I think that the general training at College must have been more limited and specialized than it is now. We had a Second Study, Harmony and Counterpoint, Ear Training classes and occasional lectures, but, for me, everything except my first study, was of very secondary importance. F. H. Read, one of the kindest of men, taught me most of what I learned of Harmony and Counterpoint. After I was supposed to be more advanced I was in Sir Frederick Bridge's class. We got on very well together for I was a good listener, and, after a glance at a revised edition of the last week's work, the time was pleasantly spent in racy anecdotes and stories. This suited me very well because I grudged any time taken from practising the piano, but I have regretted it all my life. I do not think it would be possible for a student in these days to spend five years at College and emerge with so little general musicianship as I did. Let me say at once that it was my own fault ; no doubt the opportunities were there had one chosen to take them but I think the tendency was to specialize too early. One would have thought that in such a state the technical standard of performance would have been very high, but, with a few exceptions, I do not think this was the case.

This brings me to one of the great differences I find in the College to-day as compared with my time. I am continually amazed at the general high standard of technical skill all through the College. I suppose the answer lies in the great progress of teaching, and perhaps even more in the tremendous advantage everyone now has, from earliest years, of hearing the best orchestras and artists at concerts all over the country, and on gramophone records or on the radio. This must in itself create a standard unknown to all but the fortunate of my generation. For myself, living in a remote Lincolnshire village, the most I could hope for when I was young was a "Celebrity" concert once a year in the nearest big town, and this entailed driving in a horse-drawn carriage eighteen miles there and eighteen miles back after the concert, which in the depth of the winter was quite an adventure.

There are many more College concerts now than in my time. I think there were only about two Chamber concerts a term, one orchestral and one choral concert, and although there was an Operatic Class, there was no Opera School as we have now, and, of course, no theatre.

Another noticeable change is the great care taken over the general welfare of the students, and the ease with which they can get good advice on practically any personal problem. The Lady Superintendent, in my recollection, was not someone to whom we went for advice or to unburden

our troubles. She was, I imagine, kept very busy with such practical matters as directing students, according to their sex, up the appropriate staircase. To be more explicit, the girls had to use the staircase on the right of the Hall, and the men the one on the left. Woe betide anyone who tried to make a short cut on the wrong one ! There were separate men's and women's dining rooms also, and no informal canteen where students could meet and talk and make friends. Social life was therefore limited, and one did not make many friends beyond those with whom one had lessons or classes. It must be remembered that the period of which I am writing was during the first world war, and no doubt this accounts for any apparent lack of interest in College life as apart from actual work ; indeed all recollections of my last years at College are overshadowed by the memory of the appalling casualty lists which appeared every morning in the papers, and in which I had a very personal interest at that time.

Writing these few memories has made me realize that I must be getting very old, but it is cheering to me to find I have not yet reached the age of thinking that there are no days like "the good old days !" On the contrary, I believe that the College has progressed in every way since my day, and that the present student has far more opportunities, better amenities and greater advantages than ever we enjoyed. But I shall always be grateful that I had the great privilege of working under the Directorship of Sir Hubert Parry, at a time when he was at the height of his powers and mature in wisdom. Although many of us may have had little more contact with him than a painful thump on the back and a beaming smile as he passed, we all felt the power of his personality and knew him for a great man. Surely his ideals are still living and will remain a force to inspire his successors.

WRITINGS OF RALPH VAUGHAN WILLIAMS

By JOAN CHISSELL

"THEY are too informal to be dignified by the title of essays" writes Dr. Vaughan Williams, with characteristic modesty, of a selection of his "writings" from 1920 to 1952, now gathered together in this illuminating little book published by the O.U.P. last October. The longest "writing" on Beethoven's Choral Symphony, likewise one entitled "Nationalism and Internationalism," had not previously appeared in print ; the others have been taken from *Music and Letters*, *Essays Mainly on the Nineteenth Century presented to Sir Humphrey Milford*, Hubert Foss's *Ralph Vaughan Williams : a Study*, the *Manchester Guardian*, *The Listener*, *London Calling*, and last but not least, the *R.C.M. Magazine*. "Gustav Holst — a note" appeared in our pages at the time of that composer's death in 1934, and "Composing for the Films" was one of the most triumphant of Miss Marion Scott's many "scoops" as editor early in 1944.

The choice is excellent, save for one important omission. Though the article "Who wants the British composer ?" caused a crisis in the R.C.M. Union when it first appeared in this magazine in 1912, time has now proved Dr. Vaughan Williams so far-seeing in his insistence that English composers must emancipate themselves from foreign influences that he could, without disrespect to the memory of those he first offended, have included it instead of the later and somewhat urbaner "Nationalism and Internationalism," or "A Minim's Rest." In fact, since the importance of drawing nourishment through roots firmly planted in one's

own home soil is perhaps the most passionately held tenet in Dr. Vaughan Williams' musical creed, the book could, without unbalance, have accommodated all three articles.

Many other convictions are uncovered in the course of the writings, and not only in that invaluable autobiographical pilgrims' progress reprinted from the late Hubert Foss's recent biography. We discover in "Bach, the Great Bourgeois" that in the performance of old music, Dr. Vaughan Williams has taken this magazine's own motto as his own: "The letter killeth but the Spirit giveth life"; he believes in realizing a composer's imaginative intentions rather than slavishly adhering to every detail of instrumentation prescribed in the score. In parenthesis it might be added that he has vindicated this viewpoint with performances of the Passions at Dorking that will never be forgotten by anyone privileged to have heard them. We learn in a most generous appreciation of Holst that he does not consider that writing in a modern style always signifies music that is really modern, or new in thought, and that while he believes that composers should not live in ivory towers, a full life to him is not just a matter of "pretending you like absinthe and keeping a mistress in Montmartre." Elsewhere there comes a reproof to all those who claim that as much can be gleaned from silent perusal of a score as from a live performance, an argument which ends as a brilliant explanation of why it is that so many composition prizes in the course of history have been awarded to worthless composers instead of those who subsequently proved themselves among the great. And from the longest "writing" of all on Beethoven's Choral Symphony, in which intuitive understanding of that composer's imaginative intentions goes hand in hand with criticism of craftsmanship that only another master-craftsman could make, Dr. Vaughan Williams unwittingly teaches one of the most valuable of all life's lessons—how to appreciate even those things that we cannot love. His own great love for Bach and general dislike of the Beethoven idiom does not blind him to the fact that here "Beethoven is in a different sphere from my beloved Bach. Beethoven lived in a time of greater intellectual expansion than Bach, whose theology was purely anthropomorphic, and whose music does not look for the Supreme Being beyond the stars, but sees him humanely as the friend of souls, the Great King, the Bridegroom."

If all the original sources were available it would be interesting to examine the extent to which Dr. Vaughan Williams has "revised and rewritten" the articles, as he admits to doing in the preface, for the present book. In his initial enthusiasm for film music, for example, he wrote in this magazine that he one day hoped to see a really great film built out of the music of Bach's St. Matthew Passion, an admission which is not to be found in the article as it now stands. On all major issues, however, "Composing for the Films" remains unchanged, and knowing the author as we know him, we can probably assume that this constancy of opinion is typical of the whole book.

So much for the content. As for the mode of expression, it is of a kind that makes the habitual writer envious, as Mr. Frank Howes so aptly put it in his third programme review of the book, in its pungency, wit and vivid imagery. When Dr. Vaughan Williams feels indignant, then out comes a phrase such as "that outrageous piece of ineptitude, the 'Battle' from *Ein Heldenleben*." More often, however, humour softens the blow, as "Our English soprano soloists have also taught those dignified German ladies who were, till lately, considered the high priestesses

of the Beethoven cult, that there is no necessity in those difficult high quavers of the second variation (of the Choral finale) to make a noise like a dog being run over by a motor-car." Nice, too, is the description of the composer of the slow movement of the "Ninth" as "the Beethoven whom the early nineteenth century called the 'sublime' Beethoven; the Beethoven who made strong men with whiskers brush away a silent tear." Most enviable of all is Dr. Vaughan Williams's ability to talk about the sublime in language that brings home its sublimity without blushes, with metaphors that paint an indelible picture in the mind's eye, such as the arrival of the main theme in the first movement of Beethoven's Choral Symphony: "Now the secret is out, D minor is the key, and like a bare mountain-side suddenly seen bleak and grey through a rift in the fog, the principal theme appears, a great unison arpeggio, gloomy in its stark nakedness . . ."

To all young students denied first-hand acquaintance with the greatest creative mind to have passed through the R.C.M., all that a reviewer can say in conclusion is go home and read this book from cover to cover. In one place Dr. Vaughan Williams states his deepest belief that "music is not a mere luxury, but a necessity of the spiritual if not of the physical life, an opening of those magic casements through which we can catch a glimpse of that country where ultimate reality will be found." He has proved in this small volume that not only his own music permits such glimpses, but his essay-writing too.

Some thoughts on Beethoven's Choral Symphony, with writings on other musical subjects by Ralph Vaughan Williams. O.U.P. 15s.

THE PROJECTION, IMPACT AND ABSORPTION OF ORGANIZED SOUND

By HUGO ANSON

MUSICIANS (*sic*) sometimes dare to write books about the science of musical sound production. It is doubtful whether such books are needed by practising musicians other than in their obvious capacity of broadening the general education. As they are usually merely restatements of the physicists' findings, albeit with the illustrations and examples wisely altered to avoid accusations of direct plagiarism, their only use for a practising musician seems to be to provide a readable book divested of the terms and mathematical symbols, clear to acousticians but usually unknown to musicians, which normally serve as short cuts for the scientists. Such books are surely better left to the experts until some musician should appear who can delve more deeply into the whys and wherefores of the to and fro of organized sound, and who can thus both understand the scientists and also add something intelligible and useful from a musical point of view to their writings. As things are developing it looks probable that the musician will be beaten to the post by the physiologist and his investigations into brain stimulus and other enquiries into the workings of our nerves and minds. The physicist has tried to co-operate with the musician and it is hoped that in time the physiologist and psychologist will do likewise.

The physicists are wiser. They skate warily over the musical aspects of acoustics and show praiseworthy tolerance for the often muddle-headed amateur scientific thinking of those who try to explain art. They content themselves with stating physical principles, working experiments

and proving results. They are, however, mainly concerned with the physical processes of the production of organized sound—i.e., Musical Projection. Please note that so far these writings concern the *production* of sound.

This situation is inadequate and unhelpful. Much more attention, both by the musicians and the scientists, should be given to the *reception* of sound, and by this I do not mean what is now generally called "aural training." Ear training might be thought of as training in *hearing* (i.e. impact) whereas aural training is more concerned with *listening* (i.e. absorption). Both kinds of receptive processes are needful, but it is clearly useless to train the physical mechanism of sound reception if the psychological processes of sound reception—e.g., the Act of Attention—are either deficient or absent. Nor is the reverse procedure of much use. There should be concurrent training in both processes.

So many of the present day educational methods merely bombard the brain with facts and experiences in the hope that it will thus mature quickly and become adult even though the whole body including the brain, is still physically that of a child or an adolescent. These facts and experiences, however, have no access to the immature brain unless the senses, working individually, and in co-operation, are keenly and widely open. Even then, they will only have *access*, and the full effect on the thinking will have to wait until the brain is sufficiently mature to *use* such facts and experiences. Even though the brain be still immature, with the senses open, and actively receiving, individually and in co-operation, there is more chance of the brain being immediately ready to absorb and use experience when it has at last reached its natural and appropriate state of unrushed maturity.

Space forbids me to show at this stage the interesting relevance of Memory.

Reference has been made to the senses working separately and together. The ear, however, is, in at least one respect, unlike the other senses for it has no natural "shutter" which can keep out unwelcome sound—or, if you like conversely, which may be opened to admit welcome sound. If we do not wish to see, we can close our eyelids. Unwillingness to taste can be simply satisfied by holding our noses. Unwelcome smells can be excluded by breathing only through the mouth. If we do not wish to receive sound, however, we have to fall back on a kind of aural "Nelson-blind-eye-telescope" process and say to ourselves: "I neither hear nor am I listening." If this were not so we should before long suffer from uncontrollable aural fatigue, with unpredictable, but probably deleterious, effects on our mental stability.

You may well say, "But why not put cotton wool into the ears?" Some composers have tried to fall back on this device in order to keep out the unwelcome sounds of practising, barrel organs and the many other noisome nuisances. The device usually fails, for in most cases it will merely lead to solitude and not just to the desired temporary isolation. Normal isolation indicates separation from one's environment whose presence, however, is not denied. Solitude, on the other hand, implies an extreme form of isolation in which one is no longer aware, consciously or unconsciously, of there being, or of there ever having been, any environment at all.

This process of aural self-anæsthetization, or of aural liveliness, is a process of the mind. Most so-called "tone deaf" people are not physically unable—they are just aurally unawake and have either never used, or do not intend to use, this sense.

Doubts have been thrown on the possibility, or even the advisability, of training the senses separately. We have all heard of people who say that music to them has a particular colour or taste, or that it sounds to them like blue velvet. This apparently unscientific way of inter-relating the senses sounds affected and precious, but it is not necessarily either a pose or a fraud. Taste and smell are closely related, as are hearing and seeing. For instance, if we can see an instrument being played, the sound *seems* to approach us directly, but if we are unable to see it being played (as with a hidden back-desk violin) it *seems* as if it is being played away from us and that the sound suffers in quality, quantity and direction.

This *seeming* untruth may not be physically wholly demonstrable by the scientist, but to the musician it *seems* to be true, and therefore to him it *is* true. Music is largely dependent on illusion, as are the other arts, and no amount of science will be allowed to interfere with what a musician thinks he hears. When he thinks he hears something he is quite satisfied that he does hear it and to some extent he can also deny the presence of sound which can be scientifically proved to be present.

The artistic "white lie" is a most pleasurable and necessary part of musical and indeed of all artistic experience.

It is curious that the artistic side of the training in so many schools is given chiefly to music. Many hold that every child should be made to take at least one of the arts in conjunction with the more "schooly" subjects. From an administration point of view one would have thought that a subject like music which is difficult, or at least inconvenient, to teach adequately in class would have been made to give way to the more manageable and "classy" art subjects. It is not usually difficult to determine in which artistic direction lies a child's early talent. It has also been noticed that when that talent has been developed for some time a distinct tendency towards conversion to another art may declare itself. It is here that we see the implications of the inter-relation of the senses. By developing the strongest inclination first we can sometimes open wider one of the other senses and induce a conversion to what eventually becomes an even stronger suit (perhaps music). One is of course aware of the difficulties of the examination-dictated congestion of the curriculum, and unable to pursue too far the ideal arrangement whereby a child could be trained in all the arts and thus enabled to open wide all the senses. One doubts whether there is any real danger in postponing such questions as the Roman battles and the grammar of languages until the child is sense-trained and therefore better able to absorb, and understand the reasons for, such branches of education. Sense training before brain training would avoid the present system of the persistent bombardment with facts of a brain which has its blinds still drawn down and is therefore quite inaccessible for the reception of facts and experiences.

May I now refer to the use of the senses in the concert hall for the ordinary perceiver, both old and young? For the non-knowing music lover the *hearing* should come first and the *listening* only at subsequent performances. These perceivers should first let the music pass over them and through them as might a wave. If they want to hear the work again, that will be time enough to bother to understand it. To teach the ordinary music lover the structure of a fugue, for instance, before he has first enjoyed the general sound of a fugue is apt to lead to necrosis, or at least to marasmus, of the faculty of aural perception and attention, and hence to boredom and apathy. Again—the senses need attention before the brain! The professional musician by definition has surmounted these teething troubles of perception, but I have noticed how often even

professional musicians prefer to listen to a new work without either the score or any previous *knowledge* of the work.

There is an interesting gastronomic analogy for all this which might make things clearer. People talk so much about fats, carbohydrates, proteins, vitamins and calories that one begins to wonder whether they have not killed their liking for food. I wonder whether we really do eat to live, or whether this insistence on food analysis is not just a pious way of gaining virtue in order to give the impression that we have succeeded in mortifying our animal natures? Most people eat because they like food and would, quite understandably, despise tabloid feeding, however nutritionally accurate, as being dull and unnecessary. It is, I think, true to say that taste is nature's way of enticing us to consume what is biologically necessary for our bodies. We instinctively *know* taste, and there is no need to *know* the physical content of our food until we get under-, over-, or wrongly nourished. Even then it is better for the doctor to do the knowing and to adjust our metabolism by suitable additions to, abstentions from or alterations in our diet.

In music, similarly, "we know what we like," although we may not know either why, or whether we should like it. As with food, however, the first taste-impression is the bait, and, even if we find we are enjoying the "wrong" music, there generally sets in a natural process of correction for any under-, over-, or unsuitable musical intake.

These loosely tabled theories have many musical applications and even if, in some cases, they can be disproved I believe them to be broadly tenable. Their further elaboration calls for text book treatment for which this is clearly not the place.

Finally, may I plead once again for attention to the senses first, and only afterwards to everything else?

"O taste and see"

ST. PAUL'S CATHEDRAL CHOIR IN AMERICA

By LAWRENCE WATTS
(Vicar-Choral of St. Paul's Cathedral)

THE scene is Lancaster, Pennsylvania, about 5.30 p.m. on Oct. 3, 1953. It is a city with a strong Dutch and Puritan character. An Englishman looked out from the door of his hotel, and saw the entire sidewalk occupied by thirty little posteriors, perking heavenwards, as their owners sorted out their smalls. An occasional pedestrian in a tall Madianite black hat threaded his way gingerly through this morass with a quite inscrutable expression on his face! Four hours later, 2,500 of these dour Dutch Americans were applauding with enthusiasm after hearing these thirty small boys sing their English part-songs.

The impact of the St. Paul's choirboys on the American people was really fascinating. In every place we visited, we found our American hosts quite overwhelmed by them—and by their adult colleagues too! Incidentally it speaks well for St. Paul's that twenty professional musicians, complete with temperaments, are still on speaking terms after ten weeks of close proximity.

We were frequently entertained by schools and universities. One such place was the Episcopal Academy near Philadelphia. Dr. Harrison, the headmaster, told me that he tried to get away from institutionalism. In the infants' department were some seven-year-olds getting ready to go to lunch. One came up to the Head and said: "Hullo, Dr. Harrison, how

d'ye do ?" And as the Head replied, "Fine, thanks," they solemnly shook hands ! Many senior boys ran their own cars to school. American education is lavish—no expense spared.

Of the Universities, Purdue, Laffayette (Indiana), holds the most pleasant memories for some of us. We spent two days there. The Music Hall where we gave our concert is interesting. The Rockefeller Center Music Hall in New York (which I also visited) was the largest in America, seating 6,204 people, until Purdue was built to seat 6,208 ! Also, the founder of Purdue did not like music, and gave instructions in the charter that it must not be taught as a subject. So the Music Hall was built, connected by a covered-in passage to the Executive building, and is referred to in official documents as the Executive Building Annex !

It was good to see things British when we crossed into Canada. Republican Esso became Imperial Esso. But we also met something more "foreign" than anything we had yet seen—the French element. We were amused by the ticklish "balance of power." Of all bi-lingual public notices half had French first and English second and half vice versa. Catholics and Protestants here do not get on well. In Montreal we sang Evensong in the Anglican Cathedral, and gave our concert in the Catholic Cathedral of St. Joseph. The Catholics were none too pleased about the Evensong. But we found that our singing was received with an enthusiasm which silenced criticism. We like to think that a battle for toleration was won.

There is so much to tell—how Chicago, notoriously an anti-British City, gave us one of the biggest and most enthusiastic audiences of the tour—of the old half-caste lady I met at Vicksburg, Mississippi, who longed to go to the North, "the coloured people's paradise,"—and the white doctor in the same town who gave quite another view of the colour problem. We saw so much, in such a tantalizingly short time, that we, like the Anglican Dean at Hartford, Connecticut, hope it will not be another 900 years before the Choir makes a return visit.

NEWS OF AUSTRALIA

To the Editor of the R.C.M. Magazine.

DEAR SIR,

The other day, visiting my Alma Mater—a too infrequent pleasure for expatriates like myself—some of the students asked me for facts and figures about the Australian musical scene, in which I have been privileged to work during the past seven years. I promised to forward them in care of the Editor of the R.C.M. Magazine ; and here they are.

Sydney, the second largest city of the British Empire, with a population bordering on two million, has an orchestra of 90 players, which visiting conductors pronounce as being of high virtuoso calibre. It boasts 8,000 subscribers, a figure which puts any other city—New York, Philadelphia, or Boston—in the shade. In order to cater to this big audience (the seating capacity of the Sydney Town Hall being only 2000) the subscription concerts are divided into two pairs, with a different programme allotted to each pair. Thus the orchestra performs at 20 pairs of subscription concerts during the season ; each programme invariably including at least one or two "first performances." In this way, during the past eight years, most of the important contemporary repertory in the symphonic literature has been heard in addition, of course, to the oft-played standard repertory.

Besides the regular adult subscription series, subscribers to an additional series of "Youth Concerts" number over 6000. At these concerts each programme is performed three times, in order to accommodate this large group of listeners made up of young people between the ages of 17 and 27 or thereabouts. This alert group, the most enthusiastic I have ever encountered, insists on hearing representative programmes covering all types of music ranging from classic to ultra-modern. The orchestra gives other varieties of concerts in Sydney, and undertakes frequent extensive tours of the country towns of New South Wales, a state which can comfortably accommodate England and Scotland.

The State Conservatorium of Music in Sydney, over whose destinies I am likewise privileged to preside, houses over 2,000 students and a proportionately large professional faculty. Being a State institution it is open to all and sundry, but caters also to an *élite* group of "course students," whose five-year period of studies is capped by a grilling examination which (if successfully passed—though many fall by the wayside) carries with it a diploma equivalent to—and as hard to come by as—the Associateship of the Royal College of Music. As in most countries nowadays there is a notable shortage of string-players, a deficiency I am trying to remedy by the importation of skilled teachers from Europe, though a real resurgence of string-playing cannot be brought about solely by this course. It lies deeper and must spring from early encouragement by music supervisors in schools towards the adoption of stringed-instrument playing, wherever talent for it is shown.

Operatically, Australia is still in the early stages of development. Notwithstanding a great range of singing talent, and great public interest in opera, only two companies—in Sydney and Melbourne—have so far been organized. These, it is hoped, will expand and mature into nationwide activity. The lack of suitable opera houses is an indirect cause of the migration of most of Australia's leading singers to Covent Garden and points east. The economic factor "down under," is, for the singers, the crux of the matter: and who can wonder, therefore, at the present trend? Moreover, London seems glad to welcome them! . . .

Yours sincerely,

EUGENE GOOSSENS.

SONNET TO THE JACARANDA

Pale as the blueness of an April sky
Thy petals fall, as soft as leaves on moss,
And agapanthi, in topheavy glee
Flirt in the starlight of the Southern Cross.
Thy lichen'd limbs embrace the wattle's ferns,
Kissing her yellow buds beneath the moon:
The gentle river murmurs with a sigh
That dawn will rob thee of thy love too soon!
I thought sweet Mary had laid down her cloak,
But 'tis thy fragrant flowers do so beguile,
Spraying the diamond dew in scented drops
Along the moonlit trail—and all the while
The tall and beaded watchman prowls around,
Fing'ring his gleaming knife without a sound.

BETSY MONCK-MASON,

Kenya, East Africa.

R.C.M. UNION

The Autumn term which opens the College year is also the term for the Annual General Meeting of the Union. This was held on Friday, November 20, and some slight changes were made. We met in the Donaldson Room and tea was served alongside in the Professors' Dining Room, thus avoiding the move from Concert Hall to Donaldson Room with the many stairs between. The effect was, I think, a more friendly atmosphere.

This meeting was the first at which our new President, Sir Ernest Bullock, was in the Chair, and he was given a warm welcome. There was a fairly full attendance; during the business agenda vacancies on the Committee were filled and the somewhat worrying monetary position spoken of, followed by prolonged discussion on the situation resulting from the wish of the Students' Association members to join up with the National Union of Students. This step, will to some extent, call for more money; and that, in its turn, would require alterations in the Union's constitution.

After tea, at which help was given by some of the College staff, we returned to the Donaldson to hear and see, by means of records and lantern slides, some of the astounding discoveries that Dr. William George of the Chelsea Polytechnic is making in his research on musical acoustics. Dr. George said that the scientist and the musician had much the same starting point and that it was Helmholtz who, a hundred years ago, maintained that tone quality depended on the number of harmonies present. From such a wide field of experiment, Dr. George concentrated upon piano tone: he said he was puzzled by the musician's theory that the piano is a non-sustaining instrument in spite of the fact that the strings continue to vibrate. To prove his point he used a Chopin prelude. A record was played which had been made by tape-machine process, then cut and the notes reversed on the record, with the result that the sound resembled a harmonium more than a piano. There was another astonishing record with the normal piano tone in the bass with this "reversed" tone in the treble, at one and the same time!

Dr. George spoke also of the growth and decay of sound at different rates in different instruments and voices as essential in tone quality and how it alters such quality. Rhythm may affect the rate of decay whilst both the length of a note and the size of the hall are integral factors in musical tone. The study of this growth and decay is a new idea, leading to important results, especially with regard to the problems of orchestration.

Time seemed all too short for everything we should have liked to hear and we hope our interest was proof of our gratitude to Dr. George for his coming.

Some of the students who left College in July have now joined the Union and we would gladly welcome many more. The main purpose of the Union's existence is to maintain contact between the past and the present; therefore, the larger our membership the firmer the link.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

STUDENTS' ASSOCIATION

On the second Monday of term we again held our Freshers' Squash, in the Cafeteria and this was well supported by nearly all the first year students. We were pleased to welcome Sir Ernest and Lady Bullock, Miss Gale and Mr. and Mrs. Devenish. We were also very pleased to welcome Mr. Frank Merrick, as the only representative of the College teaching staff. It is to be hoped that next year's Committee will have more success in getting the teaching staff to attend this function. Miss Haslett and her staff prepared a very nice tea, as usual.

A slight skirmish with the Union Committee resulted from a motion by the Association to raise the students subscription from 7s. 6d. to 8s. 6d. This extra 1s. per head will allow us to continue membership of the National Union of Students. After rather lengthy discussion on this point it was agreed to give it a trial run of one year. With this rather meagre concession we had to be satisfied.

The Christmas Ball was held on November 30 in Imperial College. For the first time we managed to get a 9-piece dance band from College and they played in fine style. Again we were very pleased to see Sir Ernest and Lady Bullock, Mr. Devenish and Mr. and Mrs. Reid. I would like to mention here the generosity of Mr. Anson who, though unable to attend the dance himself, bought two double tickets and asked us to hand them on to students who would otherwise be unable to attend the dance. A very fine gesture indeed.

The end of term audit has been carried out by Mr. Reid and I am pleased to find that the Association has a very substantial balance in the bank.

RANKEN BUSHBY, *President.*

THE ROYAL COLLEGIAN ABROAD

Information for inclusion in this feature is always most welcome ; but please note that the latest possible date for its receipt will, in future, be the last day of each term : in the present case, MARCH 26th.

MISS IRIS LEMARE conducted the Lemare Orchestra in concerts at Skipton, September 20 ; Harrogate, October 31 and Hornsea, November 7.

NORMAN DEMUTH's "Suite Champêtre" was performed for the first time on July 18 by the B.B.C. Northern Orchestra. He conducted his incidental music for the Belgian Resistance Movement play "The Four Sons of Aymon" (Closson), produced by the B.B.C. during International Theatre Week, on October 24 and 29, and has been elected "Membre Correspondant (i.e., foreign member) de l'Institut (Académie des Beaux Arts)". He has also accepted an invitation to write articles on Contemporary English and French Composers for the *New Republic* of Washington.

THE TUDOR SINGERS, under their conductor Harry Stubbs, gave concerts at Surbiton, October 17 ; at Lyme House, Capel, October 21 ; at Felixstowe, November 3 ; at the Royal Holloway College, November 22 ; and at Downe House, November 25. They also gave a half-hour broadcast in the Home Service on December 22.

MARGARET BISSETT was soloist in the Brahms Alto Rhapsody at Chorleywood, October 24 ; singing, in addition, a group of solos accompanied by Harry Stubbs.

MAURICE JACOBSON's "Symphonic Suite for Strings" was conducted by Jean Morel in New York, December 2, in a programme which included BRITTEN's "Les Illuminations" and RUBBRA's Fifth Symphony.

SIR ERNEST BULLOCK, HOLST and GORDON JACOB figured amongst the composers at a Royal Concert, on November 16 at the Festival Hall, in aid of the Musician's Benevolent Society and under the Patronage of H.M. the Queen. SIR MALCOLM SARGENT and LESLIE WOODGATE conducted.

BERNARD STEVENS' New Cantata "The Harvest of Peace" received its first performance at the Conway Hall on December 18. It is scored for sopranos and baritone soli, speaker and chorus, string quartet and piano.

LONDON UNIVERSITY MUSICAL SOCIETY sang Christmas Music in St. Paul's Cathedral on Thursday, December 10 (DR. DYKES BOWER at the organ), also at Bermondsey Central Hall and Christ Church, Woburn Square (MR. HUBERT DAWKES at the organ).

DR. THORNTON LOFTHOUSE went to Malaya, Singapore, Hong Kong and India on a five months' tour as Examiner for the Royal Schools of Music. He recorded a talk for "Meet the Commonwealth" series on "Music and Musicians in the Far East," which was broadcast in the overseas programme in December.

DR. LOFTHOUSE played harpsichord continuo at a performance of the Messiah by Goldsmiths' Choral Union in the Royal Festival Hall on December 13 ; also harpsichord continuo with Georges Enesco, Conductor, and the Boyd Neel Orchestra in the Third Programme on October 12 and 16 ; also with the Boyd Neel Orchestra, Conductor, BOYD NEEL, at a Victoria and Albert Museum Gallery Concert on November 8.

GORDON CLINTON took part in a short tour of Germany in September, including the Berlin Festival. Part of Christ in the Apostles at the Leeds Festival, and other concerts included Elijah and Hansel and Gretel with the City of Birmingham Orchestra, Elijah at Manchester, Messiah at Huddersfield, Aberdeen and Glasgow, Donna Nobis Pacem at Eton. Broadcasting included recitals and two performances of Herbert Howells' "A Kentish Yeoman's Wooing," conducted by Sir Malcolm Sargent. Several Festivals were attended as adjudicator.

MR. GRAHAM CARRITT went on a musical lecture tour of Denmark by invitation of the Danish-British Society during the period November 3 to 15. His subject was "Some impressions of British music, 1930-1950" and he covered the towns of Esbjerg, Ribe, Vejle, Højsens, Aalborg, Nyborg, Copenhagen and Holbaek.

JARED E. ARMSTRONG, has been appointed Director of Music at Cranleigh School, Cranleigh, Surrey.

GEOFFREY B. TRORY, is Music Master at Royal Belfast Academical Institution, College Square, Belfast, N.I.

MISS SHEILA M. JONES, who is studying in Vienna at the Academy of Music and Art has been awarded a British Council Scholarship for further music studies in Vienna.

The Madrigal Society's Prize was won by PHILIP WILKINSON.

F.R.C.M.

The following appeared in *The Times* of December 31 :

MISS MARION SCOTT

Sir Ernest Bullock writes :—

Everyone at the Royal College of Music mourns the death of Miss Scott. Her many friends will have been grateful for your notice in *The Times*, and I feel sure they would like to know that her election as a Fellow of the Royal College of Music has just been approved by the President, Her Majesty Queen Elizabeth the Queen Mother. Marion Scott was fully aware and delighted that her name was, by unanimous approval of the Council, being submitted to the president.

NEW YEAR'S HONOURS LIST

We offer our congratulations to Mr. Frank Howes, who becomes a C.B.E. ; and to Miss Gwendolen Mason and Mr. George Stratton, both appointed as O.B.E.

PROFESSOR OF MUSIC, MANCHESTER UNIVERSITY

Mr. Humphrey Procter-Gregg, who after graduating at Peterhouse, Cambridge, came to College as an Exhibitioner and later managed the Opera School, has been appointed to the newly instituted Chair of Music in the University of Manchester, where he had previously been Reader in Music.

DISTINGUISHED VISITORS

Professor Boris Blacher (Director of the Hochschule fur Musik in Berlin), Professor Takatomo Kurosawa (Director of Japan Music Institute, Tokyo) and Dr. Takashi Asahina (Music Director, Kansai Symphony Orchestra, Osaka) were amongst the distinguished foreign visitors to College last term.

MARRIAGES

GIBBS—CUTFORTH.* On August 22, John Alan Gibbs to Alizon J. Cutforth.

BIRTHS

BOONE. On October 6, 1953, to Gloria (née Button*) a daughter, Hazel Rosemary, a sister for Howard.

NEALE. On September 27, 1953, to Rosemary (née Croxford*) and Gerald Neale, a daughter, Lorraine Croxford.

* Denotes Royal Collegian.

OBITUARY

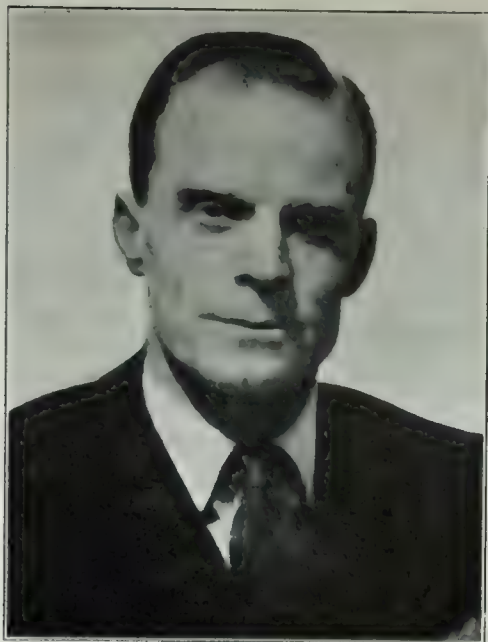
MR. FREDERICK THURSTON

The following moving tribute was paid by Sir John Maud and appeared in *The Times* of December 16 :—

In courage, wisdom, and sweetness of character Jack Thurston was as great a master as in his clarinet playing. Nothing could have been finer, or more characteristic of him, than the spirit with which he and his wife faced a year ago the decision that he must lose a lung and accept the risk of never playing again, then set about his recovery and return to work, and then through these last months wrestled with the threat and final onset of disaster. Yet it is not as a man dying, however gallantly, that we chiefly think of him, but as a man alive—giving himself, and life, to music and his friends.

He was a musician first and last, but he was also a personality of such exceptional simplicity and completeness—so wise, affectionate, and uninterested in himself—that his whole life had a quality to match the beauty of his playing. He set for himself, as an artist and a man, the most exacting standards ; and because he was modest as only the greatly talented can be, and his judgment was unspoiled by any touch of envy, he was a devastating critic of the second-rate.

He was also a born comedian, of rare and subtle genius, and he was anyhow too generous to have much taste for criticism. So he preferred to encourage and, if possible, enjoy. Indeed, it is because he found delight, and gave it, in so many kinds of conversation and companionship that within and without his own profession there is grief to-day among innumerable friends.



FREDERICK JOHN THURSTON

(1901 - 1953)

It is 44 years since I was first asked to play the accompaniment for a little boy of seven who already played the clarinet with great charm and musicianship and considerable beauty of tone. A dozen years later Frederick Thurston came to the College as a Clarinet Scholar and from that time on we have had countless concerts together. It is impossible to single out passages in the orchestral repertoire in which he played in a specially memorable way for that is true of all of them, but highest of all in a very noble list would come the Mozart Concerto and particularly its Slow Movement.

As a player, and I think too as a teacher, he stood out in comparison not just with his own generation, but with the memories of a lifetime, and there is no question of replacing him; we who survive must just do our best to come as near as we can to the standard that he and his like have set us.

ADRIAN C. BOULT.

AN APPRECIATION

My first meeting with Frederick Thurston took place in 1920. While playing at Gloucester, I was asked if I knew of a clarinettist who would be free to tour with the British National Opera Company the following week. I had heard of a fine young player, who was staying in Cheltenham during the R.C.M. recess. I was driven to Cheltenham to seek out this young man. After some smart detective work I traced him and he duly joined the B.N.O. at Bradford the following week. Thus began a great friendship which ripened with the years—we became fellow Professors at the College and played as fellow Principals in the B.B.C. Symphony Orchestra. Together we went on motoring holidays abroad, played many rounds of golf, drank many pints of beer. In the early war years spent in Bristol with the B.B.C., our two families shared a house, we were co-members of the Home Guard in both Bristol and Bedford, and when we were free from duties we enjoyed many a game of poker with our wives, to pass away time in those difficult days. Yet although we shared so many interests, we enjoyed many healthy arguments, and if we could not reach agreement we would soon again become the greatest of pals!

"Jack" as he was known, was a great artist and teacher. I watched his career with pride, and saw him rise to fame to become one of the most brilliant exponents of the clarinet. He left the B.B.C. Orchestra at the end of the war, and devoted his time to solo and chamber music, in recognition of which and for his services to British

music he was awarded the C.B.E. in 1952. As a man he was a friend of all : cynical, yet humorous and lively, he could make friends with all and sundry in a few moments. Taxi-drivers, dining car attendants, 'bus conductors—they were all bosom pals in a very short while and he was a most popular and sought-after guest at parties.

His associations with the R.C.M. were very close. In 1927 he married Eileen King-Turner, a R.C.M. violin student, who died in 1947. In due course their daughter Elizabeth entered the College as a clarinet student. Early this year he married Thea King who had been his pupil at the R.C.M. His untimely death is a tragic loss. It adds to the numbers of brilliant musicians who have been called away in recent months. He will be greatly missed by a wide circle of friends, and by pupils both past and present.

No one will miss him more than his old pal "Fatty."

ERNEST HALL.

URSULA PETO GRISELL HUMPHERY

OCTOBER 10, 1953

I am sure her many friends will hear with regret of the death of Ursula Humphery who studied at the R.C.M. from September, 1919, until December, 1922. During her subsequent professional career as a teacher of music she held positions in many schools, often assisting those less fortunately placed than herself. As an Air-Raid Warden she did valuable work during the second world war, returning once more to her musical activities after the cessation of hostilities.

HILDA KLEIN.

STANLEY WILSON

DECEMBER 13, 1953

The sudden death of Stanley Wilson struck his friends with dismay, as he was hard at work preparing a big School Concert at Dulwich College, and no one, not even his wife, had any warning that anything serious was amiss. He had been tired after a hard spell of work, but only in the last day or two did he complain of any pain, yet with terrifying suddenness, he suffered a violent heart attack and never recovered. Coming so soon after the death of the Master, the College has suffered a double tragedy.

Stanley had been Director of Music at Dulwich College for the past eight years and enjoyed them, after a long period of 22 years at a School in Suffolk where the facilities for music were limited, and the art was not encouraged to become an important part of its life.

Stanley is best known to his old friends as a very talented Composer, and a fine all-round musician ; his fresh complexion and youthful appearance gave him the air of a healthy countryman, which was emphasized by a certain serenity that enhanced his features. He might indeed have become embittered, tied down as he was to schoolmastering instead of being able to bury himself in composition, but he refused to be weighed down by the too meagre recognition of his creative ability and remained a serene and happy person sustained by his devoted wife. His holidays, and those spare hours riven from the hectic duties of a Music Master were nearly all consumed by composition.

He was a pupil of Stanford in those memorable years at the R.C.M. when Herbert Howells, Arthur Benjamin and Ivor Gurney were amongst his fellow students. One of my earliest recollections of him was with the Pennington String Quartet, when we performed his Three Rhapsodies. These attractive pieces we played everywhere and were our first " winners." He had a great gift for writing well for instruments, and his music, therefore, was always grateful to play. Steeped in the tradition of Brahms, he was of course greatly influenced by that Master, and later, traces of Debussy and Delius appear in his music : but Stanley made no bones about this and never hesitated to admit that these Composers had a profound effect upon him.

He married a fellow student, Dorothy Thuell, who was a brilliant Cellist, and it is not surprising that he wrote two Cello Sonatas, and an impressive Cello Concerto which William Pleeth performed for the first time at a B.B.C. Concert in 1952.

My particularly intimate memory of one of his biggest works, and a very happy memory, is that of the first performance of his Double Concerto for Violin, Viola and Orchestra, with Albert Sammons, at the B.B.C. in 1937. This is a work of large proportions and typical of his mastery in writing for solo instruments against a very full and scintillating orchestration.

It is time that we knew more of his music. Though it is singularly lacking in queer sounds, and has little evidence of tough explorations into the unknown, it is gracious and shapely and reveals the hand of a fine and sincere artist.

Stanley Wilson is deeply mourned by his wife, for whom his friends will tend their utmost sympathy.

BERNARD SHORE.

JAMES EDWARD GREEN

DECEMBER 8, 1953

The sudden death of *Jimmy* Green came as a great shock to a wide circle of his friends. He was a human dynamo for generating energy, and he never spared himself where work had to be done.

He came to this College immediately after the first world war, and studied Organ with Dr. Ley, Composition with Dr. Thomas Dunhill, and Piano with Mr. Arthur Alexander.

Although his original idea was to be an organist, he decided to give this up in favour of what he termed "commercial music" which would absorb all his energy.

He was a good athlete, and keen on all sport, becoming a prominent member of the R.C.M. Sports Club. In fact, he worked hard, and played hard, and as a result he excelled in any game that he chose to take up.

His greatest relaxation from commercial music was to go to the piano and play the works of Bach. At the beginning of this year, he was able again to return to serious organ music when he was made Deputy Grand Organist of English Freemasonry.

He gave a helping hand to many, and he was liked by all.

OSBORNE PEASGOOD.

In addition, we much regret to record the deaths of Mr. Percy Whitehead, Mrs. Alfred Hobday (Ethel Sharpe), Miss Frances Ricketts and Miss Juliet Crawley-Boevey.

REVIEWS

"GO WIND THE SILVER HORN." By Ernest Bullock. S.A.T.B. unaccompanied. O.U.P. 7d.

THE GIFTS. By David Gow. S.A.T.B. unaccompanied. Augener. 4d.

Of these two carols, the first is perhaps the easier and also, we imagine, the more effective in performance. It is modal without being self-conscious and consists of four short verses of which the first and last are the same, the second a variant of this and the third a contrast. Vocal parts are written to procure the maximum effect from even inexperienced singers and it has a charm and simplicity which are obviously the fruit of great experience and wisdom.

About the second we are slightly less happy. There is again, real charm in the writing but the carol would only reach its maximum effect, we think, with a fairly experienced choir. Triplets against duplets are always difficult in unaccompanied vocal work and the setting of the word "reverence," ending on a strong beat, will need great care in performance. But this is a most pleasant carol which will certainly be very useful in a Christmas programme.

THE TWENTY-THIRD PSALM. R. Vaughan Williams. Arranged for Soprano Solo and S.A.T.B. unaccompanied (or, alternatively, for S.S.A.T.B.) by John Churchill. O.U.P. 9d.

This arrangement of the lovely soprano solo from "The Pilgrim's Progress" is by no means easy although, with care, it can be tackled by an average choir under a sensitive conductor and will definitely reward their pains. Some of the chorus part is hummed and all of it is accompaniment to the beautiful solo line. Of the very many settings of these words that we know we would put this among the most lovely and moving.

JOHN CHURCHILL.

SUITE FOR VIOLA AND PIANOFORTE. By William Harris.

Cheerfulness rarely seems to break into viola music, but to direct the violist to play *sempre con malincolia*, as this young composer does in the second movement, may appear slightly excessive. The first and third movements have some life and excitement, however, and the work as a whole lies gratefully for both players, and has been excellently edited for performance.

TWO IMPROVISATIONS ON ANGLICAN CHANTS. By Vernon Butcher. (5 pp.). 2s. 6d.

THREE POSTLUDES (FOUNDED ON HYMN TUNES). By Henrichsen. (10 pp.). 3s.

Organ compositions of a traditional English style. There have been more distinguished and inspired examples but these should prove effective and practical, and are not unduly difficult or long.

MINIATURE SUITE. OPUS 6. By David Gow. (8 pp.). Augener. 3s. net.

Of these three pieces, the Nocturne is the most pianistic and shows signs of originality and distinctions.

The Prelude contains a bad misprint or miscalculation in the main climax. The Tarantella should be popular in unsophisticated areas.

HUBERT DAWKES.

A SAVIOUR BORN. A Christmas Cantata for Mezzo Soprano Solo, S.S.A. Chorus, Strings and Piano. By C. Armstrong Gibbs. Words by Benedict Ellis. O.U.P. 3s.

Comfortably written for the singers, and with a solo part of very moderate difficulty, this short work of twenty-four minutes duration, should find a ready seasonal acceptance. The piano reduction is quite easy to play, but the pianist will need to watch for some accidentals missing on pages 10 and 12. These should surely have been noticed by the proof-reader.

UNISON SONG. When Icicles hang by the wall. By C. Armstrong Gibbs. Words by Shakespeare. O.U.P. 5d.

A virile and effective setting, particularly suitable for competition festival use. Clean intonation from the choir, and nimble fingers on the part of the accompanist will be necessary.

THREE LYRICS. By Christina Rossetti.

1. The Lamb and the Dove ; 2. A Birthday ; 3. Gone were but the Winter. Music by C. Armstrong Gibbs. O.U.P. 3s. each.

These songs are apt for Soprano or Tenor voice, and the music matches the attractive qualities of the poems. The vocal lines are carefully shaped, and there are many piquant harmonic devices in the piano part. A musical and well contrasted group for recital purposes.

LLOYD WEBBER.

RECENTLY PUBLISHED :

SINFONIA ANTARTICA. By R. Vaughan Williams. Full score : 145 pp., duration 42 mins. Published O.U.P. at 17s. 6d.

ORB AND SCEPTRE (CORONATION MARCH, 1953). By William Walton. Reduced scoring by Roy Douglas. Pf. Cond. 20 pp., duration 8½ mins. Published O.U.P. at 6s.

MUSIC IN THE LIFE OF ALBERT SCHWEITZER. Edited C. R. Joy. Published A. and C. Black.

These intensely interesting selections from Schweitzer's writings include excerpts of great value from his original work on Bach, written in French and published in 1906 (not the 1908 work in German, translated by Ernest Newman). This section alone makes the book invaluable.

OVERTURE AND BEGINNERS. By Eugene Goossens. Published Methuen.

A most lively Autobiography, carrying us up to 1931, with the promise of a future volume. Of especial interest to readers of this magazine are the author's reminiscences of his R.C.M. days. A whole chapter, indeed, is devoted to a sea-fishing holiday in Devon with Rivarde and Arthur Bent. We are reminded, too, of a great many important occurrences—such as the visits of both Saint-Saëns and Glazounov, within a few weeks of each other in Christmas term, 1910, to conduct the College orchestra in their third and fourth symphonies respectively.

SUITE IN FOUR MOVEMENTS. By Eric Coates. Published Heinemann.

Herein we come across some amusing reminiscences of the R.A.M. from 1906 onwards, as well as much else of interest to musicians, not least of Sir Henry Wood and his Queen's Hall orchestra.

IN MANY RHYTHMS. By Baroness Ravensdale. Published Weidenfeld and Nicolson.

A vivacious Autobiography with numerous passing references to many musicians of note, including our own Albert Sammons.

THE IMPOSSIBLE ADVENTURE. By Alain Geerbrant. Translated by Edward Fitzgerald. Published Victor Gollanz.

The story of an expedition from Columbia over the famous Sierra Pamira to Brazil, told with moving simplicity. They conquered peons and cannibals alike armed only with love and records of Mozart, which exercised some magic influence over all Indians. In the author's own words: "I do not know if music is really the universal language... but I shall never forget that it was the music of Mozart to which we owed the rare moments when the chasm, which centuries of our civilisation had dug between us and them, the barbarians of the Stone Age, was almost completely bridged."

E.B.

COLLEGE CONCERTS

WEDNESDAY, SEPTEMBER 23 (Recital)

HILARY LEECH, A.R.C.M. (Scholar) (Piano)	
DOROTHY BROWNING, A.R.C.M. (Scholar) (Cello)	
THREE CHORAL PRELUDES arranged for Cello and Piano	Bach-Kodály
(a) Ach was ist doch unser Leben	
(b) Vater Unser im Himmelreich	
(c) Christus der uns selig macht	
PIANO SOLOS:	
(a) Sonata in D major	Scarlatti
(b) Waltz in G sharp minor, Op. 39	Brahms
(c) The Maiden and the Nightingale	Granados
(d) Islamey	Balakireff
SONATA for Cello and Piano in C major, Op. 102, No. 1	Beethoven
SONATA for Cello and Piano	César Franck
(Composer's version of his violin sonata)	

WEDNESDAY, SEPTEMBER 30 (Recital)

PATRICIA BISHOP, A.R.C.M. (Scholar) (Piano)	
ANTHONY JENNINGS, A.R.C.M. (Scholar) (Clarinet)	
SALLY ANNE MAYS, A.R.C.M. (Scholar—Australia) (Piano)	
SONATA for Clarinet and Piano in F minor, Op. 120, No. 1	
SONATA for Piano in E major, Op. 109	Brahms
SONATINE for Clarinet and Piano	Beethoven
"GASPARD DE LA NUIT," three poems for Piano	Milhaud
(a) Ondine	Ravel
(b) Le gibet	
(c) Scarbo	

WEDNESDAY, OCTOBER 7 (Chamber)

PIANO SONATA No. 3 in E major	Courtney Kenny (Exhibitioner)	Ross Lee Finney
TWO CONTRALTO ARIAS with Oboe Obbligato		Bach
(a) Christen müssen auf der Erden (Cantata 44)		
(b) Ermuntert euch (Cantata 176)		
Pamela Jennings		
Obolst: Richard Morgan.	Accompanist: Madeleine Cotes, A.R.C.M.	
HARP SOLO	Rhapsodie	Marcel Grandjany
Doma Pritchard (Scholar—South Africa)		
PIANO TRIO in D minor, Op. 120		Fauré
Pianist: Carlina Carr (Associated Board Scholar—Canada)		
Violinist: Aileen Tolkin, A.R.C.M.		
Cellist: Rhuna Martin (Scholar—South Africa)		
PIANO SOLOS:		
(a) Jeux d'eau		Ravel
(b) Poissons d'or		Debussy
(c) Toccata		Poulenc
Hilary Needham, A.R.C.M.		
SONATINE EN TRIO pour clavecin, flute et clarinette		Florent Schmitt
Pianist: Patricia Quigley, A.R.C.M.		
Flautist: Patricia Lynden, A.R.C.M. (Scholar)		
Clarinetist: John Melvin, A.R.C.M. (Exhibitioner)		

WEDNESDAY, OCTOBER 14 (Chamber)

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PIANO SOLOS :	(a)	Sonata in D major	}</

WEDNESDAY, OCTOBER 21 (Chamber)

WEDNESDAY, OCTOBER 21 (Chamber)									
SONATA for Piano in A minor, K. 310 ...			Shirley Buck, A.R.C.M. ...	...	...	...	...	...	Mozart
SONGS : (a) The raising of Lazarus ...			} ...	...	...	...	...	...	Rachmaninoff
(b) The lilacs ...									
(c) The little island ...									
(d) Spring waters ...									
Gloria Spinney (Associated Board Scholar—New Zealand)									
Accompanist : Margaret Veal									
STRING QUARTET in F major (The Nigger) ...			...	...	...	...	...	...	Dvorák
Violins : Judith Gabriel, Aileen Tolkin, A.R.C.M.			...	...	...	...	...	...
Viola : Keith Lovell, A.R.C.M. (Scholar)			...	...	...	...	...	...
Cello : J. Ward Clarke			...	...	...	...	...	...
PRELUDE AND FUGUE for two Pianos ...			...	...	...	...	...	...	Tarenghi
			Millicent Bowerman	...	...	...	...	...
Wendy Wilson (Associated Board Scholar)									
VIOLIN SOLOS : (a) Caprice No. 13 ...			} ...	...	...	...	...	...	Paganini-Kreisler
(b) Caprice No. 20 ...									
(c) Caprice No. 24 ...									
Anne Ashenhurst (Scholar)									
Accompanist : Joan Ryall									

TUESDAY, OCTOBER 27 (The Second Orchestra)

ACADEMIC OVERTURE	...	...	...	...	...	Brahms
TWO AQUARELLES for String Orchestra	...	...	...	...	...	Delius
PIANO CONCERTO in A minor	...	...	...	...	...	Grieg
Wendy Wilson (Associated Board Scholar)						
SYMPHONY No. 40 in G minor	...	...	...	...	...	Mozart
Conductor : Harvey Phillips						
Leader of the Orchestra : Joyce Pritchard						

WEDNESDAY, OCTOBER 28 (Chamber)

TRIO for Clarinet, Cello and Piano, Op. 11	...	...	...	...	...	Beethoven
Patricia Lissack, A.R.C.M. Sheila Grogan (Scholar)						
Elizabeth Ritchie, A.R.C.M. (Exhibitioner)						
PIANO SOLOS : (a) Fantasia in C minor, K. 475	...	...	...	...	...	Mozart
(b) Gavotte	...	...	...	...	...	Prokofiev
Elizabeth Platt, A.R.C.M. (Exhibitioner)						
TWO SONGS for Contralto voice and Viola, Op. 91	...	...	...	...	...	Brahms
(a) Gestillte Sehnsucht	...	...	...	...	...
(b) Geistliches Wiegenlied	...	...	...	...	...
Laura Rees Jones, A.R.C.M. (Associated Board Scholar)						
Viola : Elizabeth Watson (Scholar)						
Accompanist : Madeleine Cotes, A.R.C.M.						
PIANO SOLOS : (a) Ballade in F major	...	...	...	...	...	Chopin
(b) Amberley wild brooks	...	...	...	...	...	John Ireland
Joan Ryall, A.R.C.M. (Exhibitioner)						
ROUMANIAN DANCES for Violin and Piano	...	...	...	...	...	Bartok
Lesley White, A.R.C.M. (Scholar)						
Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—Australia)						
PIANO SOLOS : (a) Hares on the mountain	...	...	...	...	...	Frank Merrick
(b) On Eastnor Knoll...	...	...	...	...	...	Arthur Baynon
(c) Toccata	...	...	...	...	...
(d) Capriccio in B minor	...	...	...	...	...	William Hurlstone
Gwynfor Davies, A.R.C.M.						

WEDNESDAY, NOVEMBER 4 (Chamber)

WEDNESDAY, NOVEMBER 4 (Chamber)									
PIANO SOLOS :	(a)	Prelude and Fugue in E flat major	...	...	...	...	...	...	Bach
	(b)	Masques	...	...	...	...	...	...	Debussy
		Millicent Bowerman							
CELLO SOLOS :	(a)	Menuet	...	...	...	...	...	...
	(b)	Après un rêve	...	...	...	...	...	...	Haydn-Platti
	(c)	Chanson villageoise	...	...	...	...	...	...	Fauré
		Dorothy Browning, A.R.C.M. (Scholar)							
		Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—Australia)							
PIANO SOLOS :	(a)	Intermezzo in E flat minor, Op. 118, No. 6	...	...	...	...	...	...	Brahms
	(b)	Ballad in G minor, Op. 118, No. 3	...	...	...	...	...	...
		Malcolm Binns (Associated Board Scholar)							
STRING QUARTET in C major, Op. 20, No. 2		...	...	...	...	...	...	...	Haydn
	Violins :	Lesley White, A.R.C.M. (Scholar)	...	...	...	...	...	...
		Gillian Radcliffe (Scholar)	...	...	...	...	...	...
	Viola :	Christopher Wellington (Scholar)	...	...	...	...	...	...
	Cello :	Dorothy Browning, A.R.C.M. (Scholar)	...	...	...	...	...	...
SONGS :	(a)	What shall I do ? (Dioclesian)	...	...	...	...	...	...	Purcell
	(b)	My lovely Celia	...	...	...	...	...	...	George Monro
	(c)	Love's philosophy	...	...	...	...	...	...	Roger Quilter
		Leighton Camden (Scholar)							
		Accompanist : Courtney Kenny							
DIVERTIMENTI for wind Quartet...		...	...	...	...	...	...	...	Frank Bridge
	Flute :	Richard Taylor (Scholar)	...	...	...	...	...	...
	Oboe :	Richard Morgan	...	...	...	...	...	...
	Clarinet :	Anthony Jennings, A.R.C.M. (Scholar)	...	...	...	...	...	...
	Bassoon :	Roger Birstingl (Scholar)	...	...	...	...	...	...

SPECIAL CONCERT — THURSDAY, NOVEMBER 5

GOD SAVE THE QUEEN

PROCESSION Herbert Howells
CONCERTO for two Pianos and Strings (*in one movement*) Hugo Anson

SALLY ANNE MAYS, A.R.C.M. (Scholar—Australia)

HILARY LEECH, A.R.C.M. (*Bickley*)

From JOB, a masque for dancing Ralph Vaughan Williams

Introduction—Satan's dance of triumph
Minuet of the sons of Job and their wives
Job's dream

Pavane of the sons of the morning

PRESENTATION OF PRIZES AND MEDALS
BY THE PRESIDENT

FESTAL MARCH

(*Composed to celebrate the birth of Prince Charles*)

Gordon Jacob

Conductor—RICHARD AUSTIN

Leader of the Orchestra—TERESA FAHEY (*New Zealand*)

WEDNESDAY, NOVEMBER 11 (Chamber)

RHAPSODY for two Flutes, Clarinet and Piano Honegger

Flutes : Patricia Lynden, A.R.C.M. (Scholar)
Wendy Berry, A.R.C.M. (Scholar)

Clarinet : Patricia Lissack, A.R.C.M.

Piano : Patricia Quigley, A.R.C.M.

PIANO SOLO : Impromptu in B flat, Op. 142, No. 3 Schubert

Joy Brodie

QUINTET for Piano and Strings Bloch

Piano : Yvonne Roux (*Exhibitioner—South Africa*)

Violins : Teresa Fahey (*New Zealand*)

Susan Leon, A.R.C.M. (Scholar—*South Africa*)

Viola : Keith Lovell, A.R.C.M. (Scholar)

Cello : Rhuna Martin (Scholar—*South Africa*)

SONGS : (a) Is she not passing fair ? Elgar

(b) Young love lies sleeping Somervell

(c) When that I was and a little tiny boy Bullock

Kenneth Byles (Scholar)

Accompanist : Margaret Veal

PIANO SOLOS : (a) Nocturne in C minor Chopin

(b) Posthumous Polonaise in G sharp minor ... }

Elizabeth Ritchie, A.R.C.M. (*Exhibitioner*)

WEDNESDAY, NOVEMBER 18 (Chamber)

PIANO SOLOS : (a) A sea idyl Frank Bridge

(b) Toccata Khuchaturian

Kenneth Baker

SONATA for Cello and Piano in F major Brahms

Dorothy Browning, A.R.C.M. (Scholar) Hilary Leech, A.R.C.M.

SIETE CANCIONES populares españolas De Falla

(a) El paño moruno

(e) Nana

(b) Seguidilla murciana

(f) Canción

(c) Asturiana

(g) Polo

(d) Jota

Patricia Grimshaw, A.R.C.M.

Accompanist : Courtney Kenny (*Exhibitioner*)

"LA CHEMINEE DU ROI RENE" for Wind Quintet Milhaud

Flute : Patricia Lynden, A.R.C.M. (Scholar)

Oboe : Maurice Checker (Scholar)

Clarinet : John Melvin, A.R.C.M. (*Exhibitioner*)

Horn : Robert Young (Scholar)

Bassoon : David Wilson

PIANO SOLOS : (a) Prelude in B minor, Op. 32, No. 10 Rachmaninoff

(b) Prelude in G major, Op. 32, No. 5 ... }

(c) Prelude in G minor, Op. 23, No. 5 ... }

Ian Houston, A.R.C.M. (*Exhibitioner*)

WEDNESDAY, NOVEMBER 25 (Chamber)

TRIO SONATA in G major Bach

Flute : Judith Fitton (*Exhibitioner*)

Violin : Aileen Tolkin, A.R.C.M.

Piano : Courtney Kenny

PIANO SONATA in F sharp major, Op. 78 Beethoven

Yvonne Roux (*Exhibitioner—South Africa*)

PIANO TRIO in E flat major, K.498 Mozart

Violin : Peter-John Carter (*Associated Board Scholar—South Africa*)

Viola : Elizabeth Watson (Scholar)

Piano : Sally Anne Mays, A.R.C.M. (Scholar—*Australia*)

PIANO SOLO : Impromptu in F sharp major Chopin

Jean Nicholls, A.R.C.M.

SONGS : (a) L'invitation au voyage Duparc

(b) Extase ... }

(c) Fleur jetée Fauré

Peggy Fearn (Scholar—*Australia*)

Accompanist : Courtney Kenny

PIANO SOLOS : (a) Jeux d'eau Ravel

(b) Prelude in B flat major Rachmaninoff

William Pengelly, A.R.C.M. (*Canada*)

FRIDAY, NOVEMBER 27 (Choral)

REQUIEM ...		FRIDAY, NOVEMBER 27 (Choral)		... Brahms	
	<i>Chorus :</i>		Blest are they that mourn		
	<i>Chorus :</i>		All flesh doth perish		
	<i>Baritone solo and chorus :</i>		Lord, let me know mine end		
	<i>Chorus :</i>		How lovely are thy dwellings		
	<i>Soprano solo and chorus :</i>		Ye who now sorrow		
	<i>Baritone solo and chorus :</i>		On this earth		
	<i>Chorus :</i>		Blessed are the dead		
<i>Soprano :</i>	Sheila Polglase, A.R.C.M.	<i>Baritone :</i>	Ranken Bushby		
<i>Organist :</i>	James Lockhart, A.R.C.M.	<i>Timpanist :</i>	Carlo Martelli (Scholar)		
	Conductor :	Dr. Harold Darke			

TUESDAY, DECEMBER 1 (The Second Orchestra)

MARCH from the film music "Things to come"	Arthur Bliss
PIANO CONCERTO in D minor	Mozart
Carolina Carr (Associated Board Scholar—Canada)	
LEGEND	Sibelius
SUITE, "Casse Noisette"	Tchaikovsky
Conductor: Harvey Phillips	
Leader of the Orchestra: Shirley Houlton	

WEDNESDAY, DECEMBER 2 (Chamber)

<p>SONATA for Viola and Harpsichord in C minor Flackton</p> <p>Antony Cullen, A.R.C.M. James Lockhart, A.R.C.M.</p>				
<p>PIANO SOLOS : (a) Sonata in G major Scarlatti</p> <p>(b) Sonata in B minor Chopin</p> <p>(c) Improromptu in F sharp major</p> <p>Sheila Polglase, A.R.C.M.</p>				
<p>BRANDENBURG CONCERTO No. 5 in D major Bach</p> <p>Harpsichord : James Lockhart, A.R.C.M.</p> <p>Flute : Richard Taylor (Scholar)</p> <p>Violin : Lesley White, A.R.C.M. (Scholar)</p> <p>Violin : Peter Carter (Scholar—South Africa)</p> <p>Viola : Antony Cullen, A.R.C.M.</p> <p>Cello : Sheila Grogan (Scholar)</p> <p>Bass : Diana Fryer, A.R.C.M. (Scholar)</p>				
<p>SONGS : (a) Benedeit die sel'ge Mutter... .. Hugo Wolf</p> <p>(b) Das verlassene Mägdlein</p> <p>(c) Ich hab in Penna</p> <p>Sylvia Franklin (Associated Board Scholar)</p> <p>Accompanist : Madeleine Cotes, A.R.C.M.</p>				
<p>SONATA for Violin and Piano Debussy</p> <p>Antony Howard Courtney Kenny</p>				
<p>PIANO SOLO Fantasie in F minor Chopin</p> <p>Frances Simpson</p>				

WEDNESDAY, DECEMBER 9 (Chamber)

SONATA for two Cellos and Piano in G minor *Handel*
Rhuna Martin (Scholar)—South Africa) Sheila Grogan (Scholar)
SONGS : (a) A Christmas Carol
(b) The white peace
(c) The enchanted fiddle *Arnold Bax*
James Lockhart, A.R.C.M.
Marie Powell
Accompanist : Courtney Kenny
SERENADE for thirteen wind instruments, K.361 *Mozart*
Oboes : Joanna Harvey (Scholar)
Maurice Checker (Scholar)
Clarinets : Colin Bradbury
Gerald Bodmer (Scholar)
Basset horns : Anthony Jennings, A.R.C.M. (Scholar)
John Melvin, A.R.C.M. (Exhibitioner)
Bassoons : Roger Birnstingl (Scholar)
Harold Evans
Double bassoon : John Harper (Scholar)
Paul Dudding (Scholar)
Horns : Robert Noble (Scholar)
Shirley Hopkins
Robert G. Young (Scholar)
Conductor : James Lockhart, A.R.C.M.

THURSDAY, DECEMBER 10 (The First Orchestra)

		GOD SAVE THE QUEEN			
OVERTURE	... ..	Beckus the Dandipratt	... ..	... ..	Malcolm Arnold
INCIDENTAL MUSIC to "The Birds"	... ..	Introduction. Entry of the Birds	... ..	... ..	Parry
		Introduction to Act II. Bridal march	... ..	... ..
PIANO CONCERTO No. 3	... ..	Bernard Roberts (Scholar)	... ..	... ..	Prokofieff
SYMPHONY No. 4 in F minor	... ..	Conductor : Richard Austin	... ..	... ..	Tchaikovsky
		Leader of the Orchestra : Judith Gabriel, A.R.C.M.			

PRIZES AND AWARDS, 1953

The Director has approved the following Awards :—

Tagore Gold Medal (Men) : Alan Abbott

Tagore Gold Medal (Women) : Gillian Eastwood

PIANO

Chappell Medal and Morrison Prize : Sally Mays
Hopkinson Gold Medal and Norris Prize : M. G. Matthews
Hopkinson Silver Medal and Herbert Fryer Prize : Hilary Leech
Ellen Shaw Williams Prize : I. Melman
Dannreuther Prize : Pamela Stickley

Pauer Prize : Elisabeth Ritchie
Borwick Prize : Nellie Karam
Herbert Sharpe Prize : M. Binns
Marmaduke Barton Prizes : Yvonne Roux, Frances Simpson
McEwen Prize : F. G. Fairbanks

SINGING

Clara Butt Awards : Pauline Brockless, Mary Jones, Josephine Nendick, J. Strange
Henry Leslie Prize : R. Bushby
Giulia Grisi Prize (Women) : Margaret Brooks
Mario Grisi Prize (Men) : L. Camden
Albani Prize (Women) : Patricia Grimshaw
Henry Blower Prizes (Men—Two) : R. Bushby, J. Strange
Chilver Wilson Prize : Frances Wilkes

Chilver Wilson Prize : Joan Clarkson
Dorothy Silk Prize : Sylvia Davies
Pownall Prize (Men) : J. Shuker
London Musical Society Prize : Jennifer Silver
Dan Price Prize (Divided) : Catherine Lewis, Marie Powell
Lady Maud Warrender Awards : Catherine Cassal, R. G. Geary

VIOLIN

Howard Prize : Der Yuen Low
W. H. Reed Prize : Lesley White
Stanley Blagrove Prize : Anne Ashenhurst
Dove Prize : A. Leon Arra

Nachez Prize : Judith Gabriel
Dove Prize : A. C. Saltmarsh
Beatrice Montgomerie Prize : P. J. Carter

VIOLA

Lesley Alexander Prize : No Entry
Gibson Prize : J. M. Duffield

Geoffrey Tankard Prize : C. J. Martin

VIOLONCELLO

Geoffrey Tankard Prize : Dorothy Browning
Lesley Alexander Prize : Rhuna Martin

Stern Prize : Sheila Grogan
Scholefield Prize : Bridget Strong

WIND INSTRUMENTS

Council Prize : K. M. Martin
Eve Kisch Prize : Rosemary Bannister
Manns Prize : Patricia Lynden
Council Prize : M. Checker

James Prize : M. Payne
Oliver Dawson Prize : Joanna Harvey
Council Prize : J. Melvin

COMPOSITION

Farrar Prize : J. Lockhart
Sullivan Prize : M. Lipkin

Edward Hecht Prize : No Entry

CONDUCTING

Stier Prize : W. Reid

Ricordi Prize (Miniature Scores) : A. Abbott

ORGAN

Haigh Prize : J. Lockhart
Parratt Prize : Elizabeth Bower

Stuart Prize : A. J. Taylor

OPERA

Harry Reginald Lewis Prize : K. McKellar

Ricordi Prize : J. Shuker

WILLIAM YEATS HURLSTONE PRIZE

Rosemary Bannis, Sally Mays

LONDON PHILHARMONIC ORCHESTRA AWARDS

M. Latchem, A. Woodburn

The following were highly commended :—

Gillian Ashby
Sheila Beach
J. Bertalot
J. Bobak
Millicent Bowerman
Mary Buddell
Hermione Cuninghame
Margaret Denholme
P. Dudding
Teresa Fahey

Susannah Featherstone
Sylvia Franklin
Janet Hampshire
Shirley Handy
Patricia Jackson
A. Jennings
Pamela Jennings
I. Jonasson
Hilda Jones

Margaret Jones
Norma Jones
K. Lovell
Susan Leon
C. Martelli
R. B. Masters
Anne Morehead
Paulette Oyez
Deborah Pittis

Sheila Polglase
Jesse Pomfret
W. Relton
Joan Ryall
P. Shaw
Elizabeth Watson
J. R. Wilkinson
Lilla Wong
Josephine Wright

NEW ENTRIES—EASTER TERM, 1954

The following are the names of the successful candidates :—

Brooks, Henry E. (Birmingham)
Brown, Edward J. (Uxbridge)
Gilmour, Adrienne (Bletchley)
Hitchcock, Enid M. (London)
Hunter, Sylvia A. (London)
James, John D. (Penzance)
Jones, Henry G. A. (Abercraze)

Julius, Helene B. (London)
Kinghorn, Mabel M.
(Grangemouth)
Lane, Peter A. (London)
MacDonald, George R.
(Halifax, N.S.)
Marwood, Ann (Thames Ditton)

Scarfe, Carmen A. (London)
Schocken, Ulli (Rivka) Ursula
(Tel-Aviv, Israel)
Serrano, Miguel E. (El Salvador)

RE-ENTRIES

Franck, Jacob P. F. (Barnet)
Isepp, Martin J. S. (London)

Joseph, Christopher J.
(South Shields)

A.R.C.M. EXAMINATION

DECEMBER, 1953

SECTION I. PIANOFORTE (Performing)—

*Agnew, William Alick Talbot
Asher, Barbara Lilian
Barker, David Alan
Belk, Jennifer Lesley
Bush, Michael Graham
Challinor, Maureen
Covington, Pamela Anne

Dawson, Pamela Winifred
Flynn, Patrick John
Haggie, Janice Anne
Ingman, Sylvia
Lim, Pee-Yaw
Lowbury, Felix
Lucas, Margaret Frances

Monk, Shirley Patricia
Roux, Yvonne
Smart, Ann
Thompson, Dennis F.
Tomson, Arthur
*Veal, Margaret Elizabeth
Widner, René

SECTION II. PIANOFORTE (Teaching)—

Auger, Mary
Baldwin, Monica Mary
Balls, Eric
Barfoot, Ann Elizabeth
Berenson, Frances Maria
Bevan, Valerie Ann
*Blake, Frances Ann
Brooking, Eleunidd Mair Howard
Charles, Alison Mary
Clark, Mavis Gwendolyn
Deeks, Rita Ida
*Dunbar, Donald Andrew
Farley, Clare
Fullam, Maureen Nina
Giddins, Evelyn Lucile

*Gower, Valerie Ethel Elizabeth
Green, Sylvia Gladys
Grew, Barbara
Harris, Kathleen Annie
Harris, Margaret Edwina
*Harvey, William Francis
Hudson, Noreen
Jackson, Maureen Wesley
Jones, Ceridwen
Large, Shirley
Lim, Bek Neo
*Milburn, Sheila Mary
Miller, Margaret Ann
Morath, Ann
*Newsom, Roger Nicholas

Pearson, Derek Scott
Rawding, Joyce Mary
Rudd, Margaret Mary
*Schneiderman, Linda Robina
Scott, Gillian Margaret
Shelton, Nellie Winifred
Swaab, Frederick Philip Charles
Thompson, Sheila Margaret
Towse, John
Truscott, Harold
Wellman, Eileen Elsie
Welton, Frederic Percy
Wood, Barbara
Woodhead, Janet

SECTION IV. ORGAN (Performing)—

Boorman, Peter
*Brimer, Michael
Forster, John Charles Stirling
Greaves, John Tracey
Hendrie, Gerald Mills

Hocking, Hannibal William David
Keefe, Robin Francis John
Lowe, Henry
Nicholson, Colin John
Smith, John Cameron

Webb, Trevor Roger
Woollen, Edward Francis
Wyles, Olga Joyce

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—
Moore, Ina Barbara

Viola—
Samuel, Flavia Millicent

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—
McEwen, Colin

Greenlees, David Ronald

Albrecht, Kurt

SECTION VIII. WIND INSTRUMENTS (Performing)—

Flute—
Pittis, Deborah
Oboe—
Graham, Barbara

Clarinet—
Manning, Enid Margaret
Horn—
Hopkins, Shirley Jean

Trombone—
Nash, Robert
Payne, Michael Philip

SECTION IX. SINGING (Performing)—

Harvey, Doreen Winnifred

Jones, Gwynneth Maud

Wharton, Muriel Ethel

SECTION XI. THEORY OF MUSIC—

Wilson, Thomas Brendan

SECTION XIII. SCHOOL MUSIC (Teaching)—

*Andrews, David James
Davies, Gwynfor Kenvyn

Macpherson, Kenneth John
*Smith, Mollie

Timmins, Donald Maxwell

SECTION XV. MILITARY BANDMASTERSHIP—

Boyce, Wilfred Victor

* Pass in Optional Harmony

PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1954

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

First Week

WEDNESDAY, JAN. 6, at 5.30

Recital

Second Week

WEDNESDAY, JAN. 13, at 5.30

Chamber Concert

Third Week

WEDNESDAY, JAN. 20, at 5.30

Chamber Concert

Fourth Week

WEDNESDAY, JAN. 27, at 5.30

Chamber Concert

THURSDAY, JAN. 28, at 2 p.m.

Concerto Trials

Fifth Week

TUESDAY, FEB. 2, at 5.30

Second Orchestra

WEDNESDAY, FEB. 3, at 5.30

Chamber Concert

Sixth Week

WEDNESDAY, FEB. 10, at 5.30

Chamber Concert

*THURSDAY, FEB. 11, at 5.30

First Orchestra

Seventh Week

WEDNESDAY, FEB. 17, at 5.30

Chamber Concert

Eighth Week

WEDNESDAY, FEB. 24, at 5.30

Chamber Concert

Ninth Week

WEDNESDAY, MARCH 3, at 5.30

Chamber Concert

FRIDAY, MARCH 5, at 5.30

Operetta

Tenth Week

WEDNESDAY, MARCH 10, at 5.30

Chamber Concert

FRIDAY, MARCH 12, at 5.30

Choral Concert

Eleventh Week

TUESDAY, MARCH 16, at 5.30

Second Orchestra

WEDNESDAY, MARCH 17, at 5.30

Chamber Concert

FRIDAY, MARCH 19, at 5.30

Operetta

Twelfth Week

WEDNESDAY, MARCH 24, at 5.30

Chamber Concert

*THURSDAY, MARCH 25, at 5.30

First Orchestra

Admission is free to all performances, but tickets will be required for the dates marked*

H. V. ANSON, *Registrar*.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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